Archaeology of Art Regimes – a Formalism

By Shomit Sirohi, with Cornel West

Introduction

In fact the idea of democracy was based on the process of excluding the poor, and black slave people from the chora, and polis-system of in fact the cities, and was also in fact with agora, porimentinasia, and agresians and was a conglomerate of forms within the chora-polis which then means that the republic was based on the modern democratic idea of participation of the people – so to Cornel West – how can there be governmental forms and economic forms without the fundamental idea of the participation of the people. I think this then is also an idea of Communism in Cuba, what was called direct mass democracy as the only fact of the revolution. This phase then fails in the 70s because of a public sector crisis which I argue was because the strike was not applied as well, do you buy this?

- In fact democracy then is a simple idea of the mass participation in the chora, a form of council and agora and other council forms which includes the masses in modern democratic systems – what Tsipiras calls his snap election process in fact. But I claim your own leadership in Indian Communism decided to permanently strike and participate that way in democracy and that was also Detroit in America – basically this was your Event we have to admit. If they run the strike and wage conduct the economy will promote production and with that Marx wins. Would you say that is all, for black people in America in fact, who I keep talking to.
- In fact I mean that democracy is then a mass agitation, mass participation in the political process, like this we march and demonstrate and strike and that is Marx's argument that before we hic Rhoda hic Salta on all non-Communist economics, which should know that the wage labourer is happy and then the city and structures of economics should be disappointed that he is happy but are actually also happy because production dynamics go well, and with that commodity production and with that capitalist creativity around those commodities, a simple plan for happiness in Communism – the recent problems of creative ideas then is simply the duty of the capitalist and is actually easy when the people are producing an aesthetics for him like when Cornel West creates a black style for American capitalists to follow – simply an argumentative style perhaps – it means that the capitalist is already capital personified, he just wants an efficient production process – Imagine Brecht arguing therefore that the mass art produces a mass in cinema – I mean in fact in many ways it is our aesthetics that proves it – the films will have a small cheap idea of a man who is a drifter and walking around in love and peddling drugs – this is because of democracy – that one is influenced by the concrete universal – the people – in Poland we make vague ideas Kieslowski criticised the film school because it has nothing to do with the poor or aesthetics, it is just vague. Soviet Union called this the poverty of Spirit – producing today for example also rich lifestyles that is all I did as well, which means in fact the concrete universal achieved – look at them type and produce films easily – I call this also simple ideas for making softwares, this is permanent victory for the elites, and poor – I mean black America is receiving the same ideas – I call that my American Idealism.
- Cornel West here, on democracy then I would argue that the elite and subaltern domains, both should participate in Yunan and Je-nan and this is permanent process and victory, thanks.

II. Archaoelogy on Art and then Scripts of Philosophy – how an simple interview on the process of democracy then becomes a historical analysis of art, and then in fact a process of philosophy in two parts, which is just according to Soviet Union the form of an analysis in the sense of democracy, art and philosophy which produces a synthesis in the old sense of history – but is in fact a conceptual organon.

- Art then, what is an art process, how does art influence economics, or politics – what is an artistic regime at all? In my words it is just a word for the division of the sensible and the mass praxis – it means that the partage is about in fact the structure and its power-form being private power which then is also state power, one should then reject this thesis, and

work towards resistance – and that becomes strikes and resistance which then produces its own art, and aesthetics – the leader should be artistic and this then is art regimes – the modernist art regime was about Brecht or surrealism or high art, but was also democratic, in fact radical, which meant a cheap process of newspapers and art which liberates life in episteme senses actually, Trotsky meant be guided by an artistic process, and that is avant-garde – the Soviet Union found the film footage library to be everything higher than objective capitalist games of economics – the fundamental, the basic, the essential, the-use-value.

- In fact I believe you are talking about living at home and being dialectical and living dialectically in fact being modernism – improvising is jazz that you live – loving modernism, but also postmodernism which then shfits to general happiness as living and doing architectural plans instead. Now I argue what is an art regime, is simply for you and for Ranciere two different things – in you to promote art and to live artistically which is a universal idea of emancipation and should work towards mass lines as well – while in Ranciere just the process of liberating things in art meant for politics – like a poster campaign in Mao.

Moving to philosophy – now what is art in philosophy?

- Philosophy just describes Hegel – a Greek paradigm followed by fine art and then recently Malabou argues about the Future of Hegel – also cinema which sounds Sirohian. Apart from this there is Kant – the division of sensible things from transcendental forms which then is in Karatani a singular cool process of the same – just the formalism of the form.
- I argue there is also perhaps dialectics which argues in Adorno that music is depressing and that is economics as well, while in me music is jazz and that is true economics – it is when one is running to catch a bus and making it to work and protesting in the evening in a working class area – this then is Shanghai today, but in my case life in India, it is just the process of in fact art regimes to depict an idea of life and democracy – fused I mean in a formalism I call fused praxis as in fact a number of Sartrean terms – usually practico-inerte – now fused at the base – this then is translation.

Cornel West here – love the archaeology – that we can now see in fact that art regimes are historical formalisms of in fact by the end of it art criticism for politics – which means the modernist regime and postmodern regime are then in fact political democratic things – they are in fact somehow about democratic fused masses – it means a democratic acting president is then fusing the country and will be artistic Plato – I mean Plato's political republic is actually an artistic republic – it is in fact to say to Algeria and Senegal – that art runs society in fact – the modernist meant something, the postmodern means the same thing together with modernism and that is about all. Just be a modernist-postmodernist and that then is properly democracy, thanks.